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BOSTON UNIVERSITY  
GRADUATE SCHOOL

Thesis

THE THEOLOGY OF JOHN MILTON IN  
PARADISE LOST

by

Approval  
Dominic Bartolo Guazzo

(B.A. in English, St. Anselm's College, 1943)

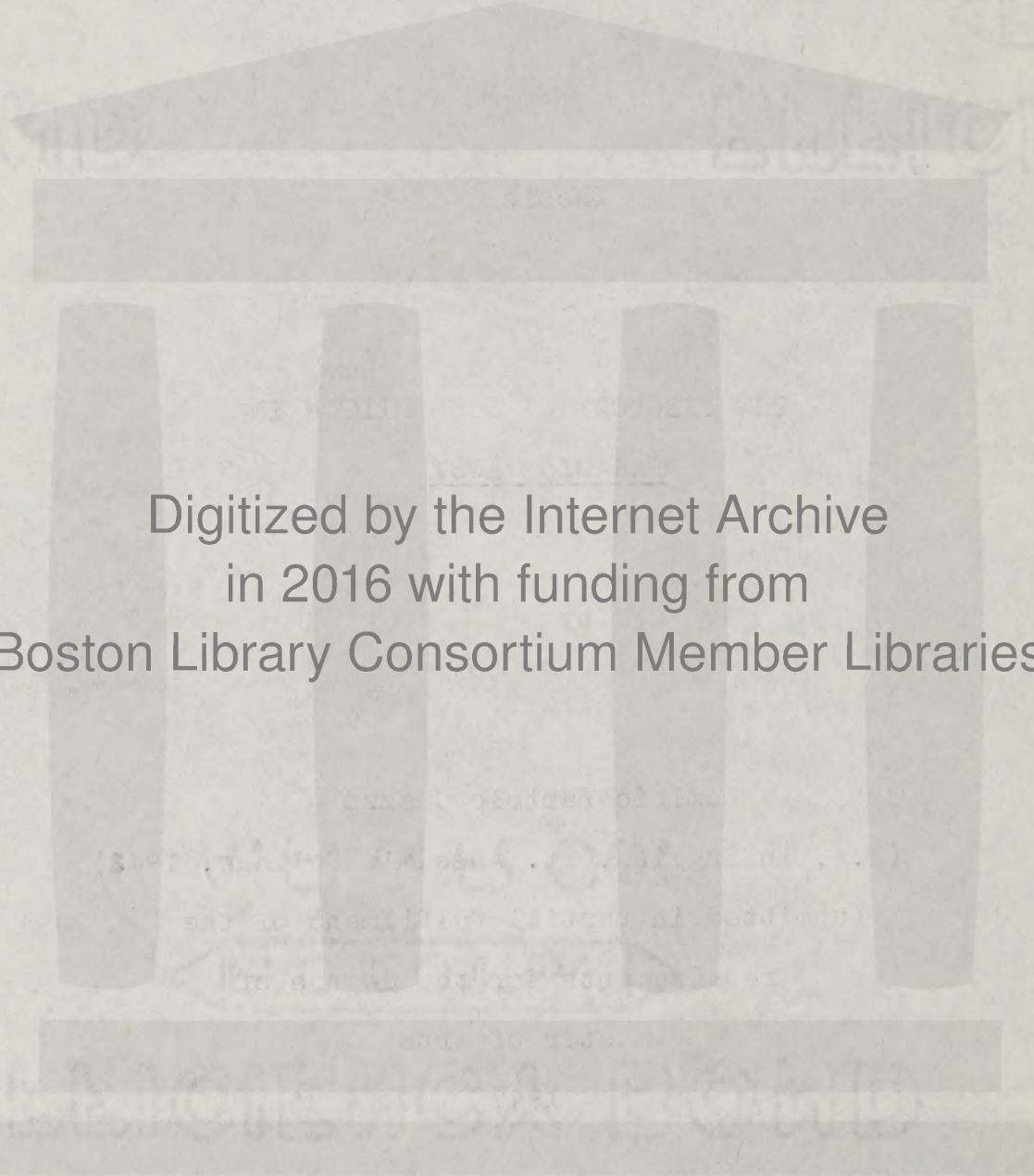
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Milton, the estate scholar, had spent the major portion of his life in studying religion through the Bible and through the readings of ancient and contemporary scholars. The effect of this life study may be seen in his volume through the nature of the characters of Paradise Lost and his ideas. These ideas he had formulated through the years and they comprised his theological beliefs.

Unable to express his own deep thoughts in Theology, due to religious and political bigotry and scorn, Milton took the opportunity of hiding his views and beliefs of Theology in Paradise Lost. Probing through the plot, which is not considered fully, I have tried to present from the study of Paradise Lost Milton's conception of Theology. Some of the conclusions arrived at wholly conform with what a Puritan of the seventeenth century was expected to believe. Other conclusions, however, contain a heavy tinge of heresy. Saving some of the heretical doctrines derived from this study as deep it will that these doctrines were couched in poetic language, around a poetic plot, for if these doctrines had been expounded by Milton in any other way his life may well have been shortened by many years.



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## INTRODUCTION

Milton, the astute scholar, had spent the major portion of his life in studying Religion through the Bible and through the readings of ancient and contemporary scholars. The effect of this life study may be seen in his voicing through the medium of the characters of Paradise Lost his own ideas. These ideas he had formulated through the years and they comprised his theological beliefs.

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The purpose of this thesis is not to understand Paradise Lost from the standpoint of epic structure, its poetic beauty, or its justification of God's ways to man. The plan embodies the viewing of Paradise Lost in the light of what Milton believed concerning God, His Son, Satan and Man. Milton's theology was all bound up in these four figures.

In probing through the various critics of Milton through the years, no specific treatment of Milton's theology as seen in Paradise Lost was to be found. There were many treatments of Milton's Philosophy, and it is in these that the major phases of his theology were found. Men like Sir Walter Raleigh, David Masson, James Hanford, all have treated Milton's poetry as fully as possible and have varied allusions to his theology scattered throughout their works. To all of these this thesis owes many fertile ideas, but mainly it owes its thanks to Denis Saurat whose work, Milton, Man and Thinker, in trying to delve into the thoughts of Milton, does much good work in viewing Milton as a Philosopher. This treatment also reveals Milton as a Theologian. From this phase of Mr. Saurat's work this treatise owes its main current of thought in searching for Milton's beliefs in Paradise Lost.



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## CHAPTER I

MILTON'S LIFE REFLECTED IN PARADISE LOST

Into the making of such an epic as Paradise Lost is, there must have been much experience with the ways of men and study of the ways of God. It concerns itself with the whole human race, Heaven, Earth and Hell. The author then, picturing this conception, must have been a man of great mental proportions to produce such a work. Milton portrays the scene of action as Universal Space and represents time as Eternity. We may see in Paradise Lost planned concentration which encompassed Milton's whole life span with its varied experiences. He devoted his whole life to one great work and the result was Paradise Lost.

His life span covered a period of political unrest but the religious conflict far surpassed the political. Milton being an active man in both phases developed his own ideas in these subjects. These ideas may all be seen, in one phase or other in Paradise Lost. Comparatively early in his life he had decided to write Paradise Lost - in 1639 on his return from Italy - but plunging into the politics of the time he laid the work aside and we have a period of twenty years in which we see Milton gaining experience with men, with plenty of time to formulate and embellish his already staunch ideas on God and



## CHAPTER I

### MILTON'S LIFE RECAPITULATED IN PARADISE LOST

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the supernatural. "His ideas are an interpretation of life which has not been built in the abstract by speculation but which has been the passing through life of a highly sensitive man - a man of high intelligence also - to whom life brought revelations about himself, his ambitions and his causes. In his great poems, especially *Paradise Lost*, Milton gives us a picture of life as he understood it after having lived".<sup>1</sup>

Coming from a family of religious dissenters Milton did not have any choice in whether he would know of Religion or not. Religion was a natural question from the start and Milton's father through his own want of freedom in religious matters transplanted this idea through the easy medium of association. At St. Paul's School Milton's formal education started. With Religion being a required subject at this school and Milton already interested in Religion through family influence, we may see the result in his early poetry being concerned with religious themes. As a result also we have this as an early influence leading to Paradise Lost.

After having moved on to Christ College at Cambridge, further influences may be seen brought to bear from this quarter. Though he seemed to lead a normal life his very ideals, having been instilled from early childhood, reared up and caused him to get into much trouble with the authorities at Cambridge. He carried through his own ideal of standing forth for the right and giving in to no man. This he made clear in many of his

1. Saurat, Denis, Milton, Man and Thinker p.xiii



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prose works when he chided the authorities of the two great English Universities as fosterers of ecclesiasticism, adding a few more allusions which were not entirely complimentary, "And if we look into these uncomplimentary allusions to Cambridge which date from the controversial period of his life we see the feeling they represent as hardly more than a phase of his theological bias".<sup>1</sup>

Meanwhile during this period of College he is always looking forward to his great epic, the epic which he was preparing himself for. He foresaw vaguely an epic of universal proportions describing the beginnings of the world and making known to us the hitherto unknown aims and modes of living of the divine powers governing our destiny. "In his early years at College he manifests this. In one of his exercises he states,

Hail native tongue - - - -  
 Yet I had rather, if I were to choose,  
 Thy service in some graver subject use,  
 Such where the deep transported mind may soar  
 Above the wheeling poles, and at Heaven's door  
 Look in, and see each blissful deity  
 How he before the thundrous throne doth lie,  
 Listening to what unborn Apollo sings.  
 Then sing of secret things that come to pass  
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Here he may be seen ready to write Paradise Lost out of Greek mythology. His subject is inevitable. He is driven by the great force of sublime pride to the largest and deepest theme imaginable. What else can he sing but the All, the World, the Gods? The compass of his genius is that of the whole Cosmos, he cannot choose a smaller subject".<sup>2</sup>

1. Verity, A.W., Milton Paradise Lost Vol.II p.xiv

2. Strong, A.H., The Great Poets and Their Theology p.10



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Early in his life he was encouraged and brought up as a man of genius and as he continued through college and into life he was still beset by this genius complex. Milton himself realized the situation and prided himself in the fact, looking forward to his day of greatness. He prepared himself for his greatness rigidly with a set formula built around the idea that chastity through a mastery of self would lead to supernatural powers in the writing of poetry.

This idea of the pure life was not so strictly adhered to in College as it was after he left Cambridge. Leaving formal education behind he begins to concentrate on his achievement of greatness, his life's goal. Milton begins to prepare himself, through the living of a pure life, in order to obtain the grace of God to write of the ways of God and vindicate these ways of God to men. To present the element of the supernatural, Milton early began to prepare himself to be worthy of it so that when the time came for his great task he would be worthy of the powers he would receive from a grateful God. He was conscious of this power which was coming to him and mentions it often in his prose. He mentions it matter-of-factly as though no opposite thought had ever entered his mind. This goal is kept in his mind all through his early years and well into his later years and the task keeps him going in his solitary and seemingly ill-starred and sorrowful life. Life, as disappointing as it may have been to Milton, still had its effect on Paradise Lost.

An example plain in its implication of the opposite of the task he had set for himself is his sonnet written in a pensive



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moment at the age of twenty-three. Here he bemoans the fact that at this stage of his life he had not achieved greatness in writing poetry. In it he reaffirms his faith in the justice of God and pledges himself to write in the service of God. This feeling of frustration did not linger long with him however and he may be seen plunging deeper into his study, preparing himself for that task which his life was consecrated to.

Getting further along in his life, after his stay in College Milton returns home to Horton where an understanding father allowed him five years of study. In this period he gathered to the deepening well of his mind all the ancient lore, writings and thoughts of the great writers of ages past. His outlook broadened. It gave him a chance to see what other men had thought of God and his divine works. He became the very essence of proficiency in arts and letters and natural science - still, always leading to his inevitable goal.

Taking stock of a regenerate England after his stay in England and seeing the chaos that the country was driving itself into, Milton very definitely conceived of himself as a man appointed by Divine Power to present to the minds of his fellow countrymen the doctrine to which he had adhered all his life. He felt that this doctrine which had been his solace should come to the fore and be the guiding force to lead England out of its wretchedness into a new land of promise. At a time when the country of his love was torn by struggle it seems only natural for an influential Puritan as Milton was, to take part



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natural for an influential Puritan as Milton was, to take part

in the changes which were threatening the very ideals of life he had long held dear.

In the period from 1640 to 1660 we see Milton unknowingly gathering more background for his masterpiece, the epic for which he was preparing all his life. In this period of his life he changed the ideals he had held all his life for the real world of bitter political struggles. He put these ideals in the background to come forth into public life and work for the religion he believed in. Coming out of life-long shell he tasted with his own idealistic mind the discipline of sorrow. He mingled with the real world and men around him and absorbed himself for years in a great cause. In preparing himself to present the battle between God and Satan in the supernatural world he took part in the battle between the forces of good and evil in the real and visible world of his present. These years saw the rise of the Puritan rebellion and its success, the suppression and death of Charles I, the Reign of Cromwell, the rise of the Royalists after Cromwell's death, and the Restoration with its return to the old life.

While these events were taking place and England was going through one of its many and varied upheavals, "He became the literary chief of the Parliamentary Party, Latin Secretary of the Council, and the noble state papers that he wrote were only the natural sequence of those tremendous pamphlets which he had hurled against the enemies of the Reformation in England. And no account of his poetry can be adequate which fails to notice



and for each day.

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the great part he took in that life and death struggle of English liberty".<sup>1</sup> In this struggle he drew experience which became part and parcel of Paradise Lost. Unknowingly he was preparing himself all the while for the material that he was going to put into Paradise Lost. Through his constant touch with reality his ideas were incorporated in himself and put forth as a result of experience. This was the struggle of man against God.

At the completion of this phase of his life came a still greater disaster. Unwittingly, however, this disaster had much influence in the making of Paradise Lost, a most supernatural poem. Milton became blind. After all the disappointments of his life, the loss of the Commonwealth, his three wives, and his utterly irreverent children this disaster seemed the ending of all. But Milton, still indomitable, as of old, kept right on in his work. He forgot his recent defeats and went back to his old ideals, the ideals held in his younger and happier days, the days in which he had consecrated himself and his work to the service of God.

But now after twenty years of struggle he was a different Milton. He was a Milton with the old ideals but now enriched by his experience with life bringing with it a new insight into truth. The blindness in which he now found himself took him away from the natural world and placed him into a supernatural realm. "His ears became more attent to heavenly harmonies,

1. Strong, A.H. The Great Poets and Their Theology p. 245



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realm. "His ears became more attuned to heavenly harmonies,

his spiritual eyes were opened as the outward eyes were closed".<sup>1</sup>

Milton's blindness served the best purpose in regards to his writing of Paradise Lost. It served to transport him from a visible world to an invisible one and gave him a God of wisdom to guide his way in his work of writing his epic. As the Republic set up by Cromwell, for which he had sacrificed so much, proved to be only another Utopia, the vision of the celestial order for which he had been preparing all his life, finally dawned on him. This, combined with all the personal trouble through which he had passed furnished him with the spirit and imagery of a new drama. Now he was ready to present the epic, the scheme of which would be laid almost wholly in the Supernatural World, which would describe the age-long war between God and Satan and which would

- - - -assert Eternal Providence  
And justify the ways of God to man.<sup>2</sup>

All through Paradise Lost the fine hand of Milton is seen presenting to us his own thoughts and ideals as he wanted them to be presented. "It is Milton's Paradise Lost, lost by Milton's Adam and Eve, who are tampted by Milton's Satan, and punished by Milton's God. The stamp of his clear hard imagination is on the whole fabric".<sup>3</sup>

1. Strong, A.N. The Great Poets and Their Theology p. 295

2. Paradise Lost Bk.1 25-26

3. Raleigh, Sir W. Milton p. 87



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1. Stronach, A.W. The Great Poets and Their Theology p. 292
2. Paradise Lost bk. I 25-26
3. Raleigh, Sir W. Milton p. 67

## CHAPTER II

### GOD PRESENTED IN PARADISE LOST

#### 1.

#### What Is Milton's God?

In Milton's treatment of God he found himself face to face with the awesome vision which he had been contemplating all his life. The vision became almost too dazzling for him and as a result God in Paradise Lost lacked the fire of Milton's true imagination. Milton turned, in his temerity to the only true source for the picture of God, the Bible. "To him the Bible was the court of ultimate appeal and the only source guide to the future".<sup>1</sup> As a direct result of this adherence to the Bible in his interpretation of God (and various other themes) the faithful of his day, avid readers of the Bible, believed Paradise Lost with its description of God as almost Bible itself.

However, with his seemingly strict adherence to the Bible we may see Milton exercising his own discretion as far as he deemed possible in the consideration of the Supreme Being. "He recognized no authority as final, and ever insisted that each man must formulate for himself, from divinely revealed truth, his own system of belief".<sup>2</sup> Going forth with this tenet in mind Milton created a God for his Paradise Lost.

God in Paradise Lost is never seen as an important part of the action. He is mentioned many and varied times, he talks to

1. Ames, P.W. (edited by) Milton Memorial Lectures 1908 p.170

2. Thompson, Elbert N.S. Essays on Milton p.126



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1. James, F.W. (edited by) Milton's Memory of Lectures 1908 p.170  
2. Thompson, Elbert N.S. Essays on Milton p.170

His Angels, Satan, Adam and Eve, but always through the medium of someone else. Everything God performs is done through His manifestations and never by Himself. Even to see, He uses a manifestation through the Archangel Uriel

Who in God's presence, nearest to His Throne  
Stand ready at command and are His Eyes<sup>1</sup>

This concept of God's invisibility subtly insinuated itself throughout Paradise Lost until we are brought face to face with the conclusion that Milton's God was "non-manifestable"<sup>2</sup> and all tied up with invisibility and even inaudibility, and we see Raphael telling Adam,

beyond abstain  
To ask nor let thine own inventions hope  
Thing's not reveal'd, which th' invisible King,  
Onely Omniscient hath suppressed in Night  
To none communicable in Earth or Heaven<sup>3</sup>

The Angels sing of God first in heaven and are heard telling of the Almighty God whom They see as:

Omnipotent,  
Immutable, Immortal, Infinite,  
Eternal King; thee Author of all being  
Fountain of Light, thyself invisible  
Thron'd inaccessible,<sup>4</sup>

And not only are all these characteristics true of God but Milton makes clear to us the Bible interpretation of an all-seeing, all-knowing God.

Th' Eternal eye, whose sight discerns  
Abstrusest thoughts, from forth his Holy Mount.<sup>5</sup>

1. Paradise Lost III 650 Verity Vol.II
2. Saurat Milton Man & Thinker p.117
3. Paradise Lost VII 120 Verity Vol.II
4. Ibid III 372
5. Ibid V 715



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1. Paradise Lost III 650 Verity Vol. II
2. Parat Milton Man & Thinker p. 117
3. Paradise Lost VII 120 Verity Vol. II
4. Job III 37
5. Job V 15

It is very difficult to accuse a free thinking Puritan of Milton's stature of believing in Pantheism. He never mentioned the idea specifically in any of his prose works which so clearly defined his position in so many matters. Yet in his Treatise of Christian Doctrine he does say that "all things are of God".<sup>1</sup> From this treatise it may be clearly seen that Milton conceived God as being the All of the Universe and all Creatures as parts of himself, or more directly, all creation is God. This idea of God being non-manifested, as shown before in Paradise Lost, is completely immersed in the idea of God being an Absolute. God as shown by Milton is a "Total and Perfect Being, which includes in himself the whole of space and the whole of time. This commonplace idea of omnipresence will become for Milton a basis for Pantheism. God is everywhere because God is everything".<sup>2</sup>

In setting forth this Pantheistic God Milton portrayed him clearly and vividly for all to see in Paradise Lost. In Milton's abstract conception of God, all Matter was God unmistakably. "The whole of Being is God, made of His substance, organized by his will. This Raphael explains thus to Adam"<sup>3</sup>

O Adam! One Almighty is from whom  
All things proceed, and up to him return  
If not depraved from good, created all  
Such to perfection, one matter all,  
Indu'd with various forms, various degrees  
of Substance and in things that live, of life;<sup>4</sup>

And so we see god as Being without limit contained in everything.

1. Treatise of Christian Doctrine IV 176
2. Saurat, D. Milton Man & Thinker p.112
3. Paradise Lost p.138 Verity Vol.II
4. Paradise Lost V 469 Verity Vol.II



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1. Treatise of Christian Doctrine IV 178
2. Samuel, Of Milton and a Thinker p. 112
3. Paradise Lost p. 113 Verse Vol. II
4. Paradise Lost V 489 Verse Vol. II

God speaking to His Son tells him so:

bid the Deep  
Within appointed bounds be Heav'n and Earth  
Boundless the Deep because I am who fill  
Infinitude<sup>1</sup>

By his own words God is the boundless, the infinite substance which is omnipresent in the Cosmos. God, not being manifested himself, used the Word, His Son, as the visible, audible, acting God.

Going further in the thought of God being the whole of Being, it may be logically deduced that Milton meant to show through Paradise Lost that Man was not just some wayward, passing thought of a cruel Creator but wholly and undeniably a part of the vastness of God. Therefore, Man is part of God and in Man there is another manifestation of God on a smaller scale than the Son, who is God, but still of the substance of God. Man then is God in a lesser degree but substantially God nevertheless.

Returning to the concept of God being the Absolute and non-manifested, the fact cannot be passed over that Milton identified his God with Word and Spirit,

Heav'n op'nd wide  
Her ever clearing Gates, Harmonies sound  
On Golden Hinge moving, to let forth  
The King of Glorie in his powerful Word  
And Spirit coming to create new Worlds<sup>2</sup>

These lines bring forth to us the two dispositions of God making up the Trinity - which is very vague in Paradise Lost -

1. Paradise Lost VII 169 Verity Vol.II
2. Ibid V 477



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the Word, which was visible as the Son, and Spirit, the moving force. These two are bound up together. God who is Himself utterly inconceivable and incomprehensible makes Himself known through the Word and the Spirit. This is then Milton's Trinity, the God, the Word, the Spirit and all in the same God.

## 2.

God In Relation To His Angels and Man

This Relationship returns to the concept of all Creation being contained in the Oneness of God. God being an Absolute, all creation graduates from Him in a grand scale. The relationship between God and His Angels and Man was so vast that Milton necessarily had to put it on a metaphysical basis. God being based on a Pantheistic theory of the Universe, the Angels and Man were of necessity part of His Whole Being. "God withdraws His will from certain parts of Himself and delivers them up, so to speak, to obscure latent impulses that remain in them".<sup>1</sup> And so we see Milton defining Angels and Man as

Each in their several active spheres assign'd<sup>2</sup>

As integral parts of the Deity, Angels and Man have their appointed place in the scheme of God and they must be satisfied with their lot. Raphael makes this clear to Adam when he tells him

whence the soul  
Reason received; and reason is her being,  
Discursive or intuitive; discourse,  
Is ofttest yours, the latter most is ours;  
Diff'ring but in degree, of kinds the same.<sup>3</sup>

1. Saurat, D. Milton Man & Thinker p.124
2. Paradise Lost V 477 Verity Vol. II
3. Ibid V 486



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1. Gerard, D. Milton Man & Thinker, p. 124
2. Paradise Lost, V 477, Verily Vol. II
3. Ibid V 486

God being infinitely good in his foreknowledge of the actions of His Creatures tries not to restrict them in any possible way. Whether Spirit or Material Creation (Man) God gives all an equal chance. He plays no favorites and He gives Angels and Man alike the same chances of retaining the perfection He had endowed them with. This relation in sameness of Angels and Man is clearly set forth by Milton saying through God,

I made him (Man) just and right,  
Sufficient to have stood, though free to fall.  
Such I created all the Etereal Powers (Angels)  
And Spirits, both them who stood and them who failed;  
Freely they stood who stood, and fell who fell.  
Not free, what proof could they have given sincere  
Of true allegiance, constant faith or love,  
Where only what they needs most do appeared,  
Not what they would? What praise could they receive,  
What pleasure I, from such obedience paid?<sup>1</sup>

Here, not only do we see the sameness of Creatures but God, the Almighty showing Remorse, an anthropomorphic trait, in seeing His Angels and Man fallen because of one of His gifts. God wants man to love and honor Him and is smitten deeply by his fall.

God seen in his infinite love is evident to the Angels though His sight is so bright that he must shade his light,

Amidst the glorious brightness where thou sit'st  
Thron'd inaccessible, but when thou shad'st  
The full blaze of thy beams, and through a cloud  
Drawn round about thee like a Radiant Shrine  
Dark with excessive bright, they shirts appear  
Yet dazzle Heav'n, that brightest Seraphim  
Approach not but with both wings veil their eyes.<sup>2</sup>

What Infinite Grandeur must be contained in this bright God that His Angels must shade their eyes to see Him when His light is

1. Paradise Lost III 96 Verity Vol.II
2. Ibid III 655



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What Infinite Grandeur must be contained in this bright God that  
 his angels must shade their eyes to see him when his light is

dimmed! Angels who are as Gods themselves in Spirit.

The Angels had been created out of God's own Matter, from His Absoluteness, out of His Almighty goodness. Satan in Hell admits it, in his sorrow over losing his place in heaven,

he deserved no such return  
From me, whom he created what I was  
In that bright eminence<sup>1</sup>

In thus admitting the creation of the Angels by God, Milton in his classical and biblical knowledge related the Angels to God in the capacity of their existence in various spheres. Milton may be seen conversant with the spheres of Angels set up by St. Paul in the New Testament and the hierarchy of Angels as set up by Dionysus. He pays more attention to the conceptions of Dionysus, and so Milton's version of the Angels in Heaven have a neo-Platonic trend; thus we have Satan, and his hosts going to do battle against the Almighty.

Regions they pass'd, the mightie Regencies  
Of Seraphim and Potentates and Thrones  
In thin triple degrees.<sup>2</sup>

Again Satan speaks exhorting his Hosts against bending their knees to the newly created Son of God whom he says is only their equal. He addresses his hosts,

Thrones, Dominations, Princedoms, Virtues, Powers,  
If these magnific titles yet remain.<sup>3</sup>

Thus through the words of Satan plotting against God we have set forth for us Milton's conception of the Angels in their various spheres. In relation to God, being spirits, and part of

1. Paradise Lost IV 40 Verity Vol.II

2. Ibid V 650

3. Ibid V 772



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Thus through the words of Satan holding against God we  
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various spheres. In relation to God, being spirits, and part of

His creation, yet subordinate to God in being merely His creatures and His servants. All of God's creatures then have limitations set upon them.

These limitations graduated in scale to Man and the Animal and Vegetable World with Man as in the intermediate scale. Having reasoning powers he found himself less than the Angels and above the animals and so man in his finite conception, as one of the lowest creatures, could not nearly begin to understand the true conception of the God of All. Man in order to understand the workings of the Absolute from when he had received his own being could not be brought face to face with Him, the Almighty. The conception of the vastness of God was incomprehensible to the puny mind of mere Man. God in His Infinite knowledge comprehended this situation and appointed Raphael to explain to the new creature the facts of His creation and what was expected of Man from God, what had proceeded his entry into the Garden and who Man's enemy was.

### 3.

#### God Asserted His Authority in Defeating Satan

The fall of the angels is, next to the fall of man, the subordinate theme of Paradise Lost. Although Milton does not make this fact clear and does not state it, it is evident in the structure of Paradise Lost in Milton's making the Fall of Satan and his Angels a major part of the action.

This fall of the Angels is all bound up with the envy and pride of Satan. Satan who was,



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 If not the first Arch-Angel great in Power,  
 In favor and pre-eminence.<sup>1</sup>

could not, in his envy of the 'new created' Son, bend his knee to the authority of this Son. In his vast Pride, Satan conceived of the Son usurping his place as next to God in greatness in Heaven. Satan, who was next to God the brightest light in Heaven's firmament - on hearing the word of God that all in heaven must bow down - rises in all his glory, in his jealousy, to combat this usurper who is invading his favored position.

Raphael in telling this story to Man, in his superior position as a spirit, interprets the struggle between God and Satan symbolically. It becomes then, as Milton intended it, the struggle between the Good of God and the Evil as represented by the envious Satan. Using then the interpretation used before, of God being manifested in all things and all things being part of God, the whole struggle described by Raphael becomes Milton's method of showing God's power in combating Evil even as it is part of himself.

God being the "Omnipotent, Immutable, Immortal, Infinite, Eternal King" and further "Thron'd Inaccessible" may hardly be seen as allowing Satan to overthrow His Almighty Power. The Power which gave him Being could hardly be conceived as being overthrown by the power created.

The question here may be raised: why did God then create Satan if He, in His Infinite knowledge, knew that Satan and his hosts would rebel and be doomed to fiery perdition? Here then

1. Paradise Lost V 556 Verity Vol. II



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we touch upon the Gift of Freedom of Will which God gave to all His Creatures.

Milton in his philosophy is certainly a believer in the essential freedom of all created beings. Yet in treating this fall of Satan, Milton does not fully explain in Paradise Lost the reason for first allowing Satan to begin his revolt. This then sends us to the explanation of Divine Irony expressed by Saurat. "Since the Divine plans are laid from all eternity, and since God has foreseen all the manifestations of the free creature and has provided for them - or against them - the only feeling that may yet move God with regard to the efforts diverted against Him, is a feeling of irony; the irony of intelligent fate looking on at the vain struggles of beings submitted to inevitable law".<sup>1</sup> But Milton does not elaborate on this tenet which would certainly have made a heretic of him in his time. Yet it can be seen as a germ unfertilized in his brain when God speaks to his Son in directing the Son to make speed against Satan. The Son is seen in this guise:

with calm aspect and clear,  
Lightning Divine; ineffable, serene,  
Made answer. Mighty Father, thou thy foes  
Justly hath in derision and, secure,  
Laugh'st at their vain designs and tumults vain<sup>2</sup>

This, however, is not clearly what Milton had in mind in picturing God as the conqueror of Satan. It is more in keeping with Milton's whole background and in relation to the remainder of the poem to picture Milton incorporating into his God, the

1. Saurat, D. Milton Man and Thinker p.229

2. Paradise Lost V 730 Verity Vol.II



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1. Barst, D. Milton Man and Thinker p.229  
2. Paradise Lost V 750 Verity Vol.11

epitome of Good, and Satan the extreme of Evil, and in having Raphael tell of this conflict to show Adam that Good will always triumph over Evil.

#### 4.

#### Milton Makes Satan More Imposing Than God

The presentation of God and Satan in Paradise Lost is wholly incongruous in the light of Milton's belief in the power of God. From his long life spent in the study of the Bible and his own belief in the beauty and goodness of God it would naturally be concluded that any treatment of God by Milton would show that God as a magnificent and awe-inspiring figure, yet the very antithesis of this foregoing statement is found to be true.

It cannot be said that Milton failed in his presentation of God. A man who idealized God as he did could not but do his best in portraying a loved ideal. But faced with the spectacle of an Indefinable Substance representing the hopes, fears and very life of man, Milton may be seen to hesitate in describing this Abstract reason for man's being on earth. Taking the middle path of least resistance Milton portrays God through the "Simplest and sternest language of the scriptures"<sup>1</sup> and by doing this, relieving his own mind as to any possible blasphemy or treason to his own ideals.

In the matter of Satan, however, Milton had an abstract creature in which he could release the flood of his pent up emotional and poetical possibilities. As a result we may see

1. Raleigh, Sir W., Milton p.127





Satan as an imposing, vast and fear-producing creature, a creature whom men had been treating poetically for ages. Milton surpasses them all; the Bible, Dante and Heroid, in his description of Satan and his cohorts.

Quickly contrasting God and Satan - before a fuller exposition of Satan in a later chapter - God is not seen as a conception of personified action as Satan is. We will rule out for this treatment the actions of the Son and His Angels. God is completely sedentary and confined his movements to the giving them instructions. God is entirely blanketed in a cloud of underlings who listen to His wise words and scurry to do His every bidding.

Satan on the other hand is the very epitome of action and in this feature gains much in the favor of those critics who would make him the hero of Paradise Lost, surpassing God Himself and certainly transcending Man and the Angels, the very Angels who defeated him at almost every turn. Satan who "has ferocity and unconquerable pride, whose might of intellectual nature is victorious over the extremity of pain. Amidst agonies which can't be conceived without horror, he deliberates, resolves and even exults. Against the sword of Michael, against the flaming lake and the marl burning with solid fire, against the prospect of an eternity of intermittent misery, his spirit bears up unbroken resting on his own innate energies".<sup>1</sup>

This matter of presentation of two epic figures does not

1. Macaulay's Essays on Milton and Addison,  
 Edited by Newcomer, A.G. p.87



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concern itself with Theology. Milton's theology is plain, his God is the originator of All and his Satan is an inferior creature. Yet Satan appears as the more imposing figure of the two. Ruling out Theology, or Milton's own creed, the very diversity of his poetic interpretation of these two lies in his own mind and his artistic conceptions. With no mental reservations whatsoever he builds a never-to-be forgotten Satan and adversely, this same mental reservation has left us with the stereotyped and wholly familiar God whose main essence is tied up to invisibility and inaudibility entirely lacking in the glamour of the virile and ever-striving Satan.

The Son was a manifestation of God, and though Milton did not exploit the figure as much as he did that of Satan, Milton portrayed the Son well enough to give us a full knowledge of the imagery implied in the presentation.

The conception of the Son as put forth by Milton is vividly clear and understandable. Milton does this by bringing the conception of the Father and the Son separately to readers of *Paradise Lost* as he to assure a complete understanding of God. The main property assigned to the Son is that He is the Word of God. As the Word, the Son, created for the very purpose, is all bound up with the Father and is the manifestation of the unmanifested. Thus we have God as the Absolute, the Son is the Relative, the Real.

This differentiation of the Word is graphically shown by



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### CHAPTER III

#### The Son in Paradise Lost

##### 1.

Whereas Milton was hampered greatly in the interpretation of God in Paradise Lost, the presentation of the Son was slightly less difficult. In treating the Son, Milton was more freely able to infuse into the portrayal some sort of personal artistry, the lack of which so bound up the Father. The Son was a manifestation of God, and though Milton did not exploit the figure as much as he did that of Satan, Milton portrayed the Son well enough to give us a full knowledge of the imagery intended in the presentation.

The conception of the Son as put forth by Milton is vividly clear and understandable. Milton does this by bringing the conception of the Father and the Son separately to readers of Paradise Lost so as to assure a complete understanding of God. The main property assigned to the Son is that He is the Word of God. As the Word, the Son, created for the very purpose, is all bound up with the Father and is the manifestation of the non-manifested. Thus we have "God as the Absolute, the Son is the Relative, the Real."<sup>1</sup>

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1. Saurat, D., Milton Man & Thinker p. 17



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This consideration as the word is graphically shown by

Milton, God speaking to the Son calls Him,

My word, my wisdom, and effectual might<sup>1</sup>

The Son (Word) accepts this delineation made by God, by answering,

Father Eternal, thine is to decree  
Mine both in heaven and earth to do thy will<sup>2</sup>

This relationship of the Son being the Word of God and His 'effectual might' could not be made more clear than when God commands the Son to create a World after the fall of the Angels. God speaking to the Son sets on Him a task,

An thou, my Word, begotten Son, by thee  
This I perform, speak thou and be it done<sup>3</sup>

Then the Word (Son) is set up by Milton as the creative activity of the Father. To complete further the idea of the Son being as the Father, Milton views the Son going out to create the World as,

Girt with omnipotence, with radiance crowned  
Of majesty divine, sapience and love  
Immense; and all his Father in him shone.<sup>4</sup>

Using then these illustrations as proof of our contention, it is evident that Milton, though having the specific person of the Son create the world, in performing the specific act, yet it is also clear that it was also the Father who was the thought behind the creation with the Son as the manifestation of this thought. Then the two are as One. A perfect unity, and "The Son is the Spirit of God manifested in the Cosmos".<sup>5</sup>

1. Paradise Lost III 170 Verity Vol. II
2. Ibid X 68
3. Ibid VII 163
4. Ibid VII 193
5. Saurat, D., Milton, Man & Thinker p. 134



Milton, God speaking to the Son calls Him,

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1. Paradise Lost, III 170 Verity Vol. II

2. Ibid. 2 63

3. Ibid. VII 163

4. Ibid. VII 193

5. Gaurist, O., Milton, Man & Thinker, p. 134

Continuing further in Milton's conception of the Word (Son) it may be seen that the Word is simply God communicating Himself in sense. This leads us deeper into a conclusion that Milton may have been using the Son to illustrate as fully as was possible his ideas to his readers. In heaven God and the Word are portrayed as speaking to each other, yet they are surmised to be one and the same person. The only plausible reason seen in this would be Milton's method of presenting God, who is inaudible and invisible, and adapting this non-manifested God to the human limitations of comprehension.

The idea of Milton adapting his God to the human concept is not hard to conceive because of his own astuteness. Throughout Paradise Lost then this situation may be envisioned. God may be seen as doing nothing but through his other creatures, especially His Son. The Son is sent against Satan at the revolt. The Word (Son) created heaven, earth and all the creatures. Late in Paradise Lost, it is explained the Word will become the Messiah (the Son). And it is always the Son who is the mediator between God and Man. These few illustrations serve well in Paradise Lost in giving to the human mind a conception of God.

The realization is clear to us that the Son is not inaudible or bound up with invisibility. The Son is Milton's mechanism - if one may call the Son of God such - by which the Father is made known to us. All the words of the Father directed to the Son contain all the things which the Father



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cannot express because of His basic Absoluteness and in the Son these attributes are seen as also in the Father. This we see in various phases of Paradise Lost, expressed for all to see,

Son, thou in whom my glory I behold  
In full resplendence, Heir of all my might<sup>1</sup>

Continuing in still more definite words, God says of the Son,

Effulgence of all my Glorie, Son belov'd  
Son in whose face invisible is beheld,  
Visibly, what Deity I am.<sup>2</sup>

and in another discourse with the Son the same idea is expressed,

Begotten Son, Divine Similitude  
In whose conspicuous countenance without  
cloud  
Made Visible, the Almighty Father Shines.<sup>3</sup>

In the council of Heaven the position of the Son is pictured by Milton this way:

on His right  
The radiant image of His (God's) glory sat,  
His only Son.<sup>4</sup>

With these examples of illustrations from Paradise Lost the interpretation of the Son which Milton wished to present was clear. This conception had been drawn from the Bible, yet Milton served to give a clearer and more graphic picture of it. Milton bound the son up to the nature of God as the manifestation of the non-manifested and further, it impressed in Paradise Lost that the Word is nothing more nor less than the visible, audible, and effectual expression of God.

1. Paradise Lost V 719 Verity Vol. II
2. Ibid VI 680
3. Ibid III 383
4. Ibid III 62



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1.	<u>Paradise Lost</u>	V 719	Verily Vol. II
2.	<u>Ibid</u>	VI 630	
3.	<u>Ibid</u>	III 383	
4.	<u>Ibid</u>	III 62	

## 2.

Arianism in Paradise Lost

The contention has been cited in the foregoing that the Son is bound up in the Father, is the manifestation of the Father and is His Absolute Word. These citations remain true as proven. Yet Milton, ever using his own powerful mind, may be seen in Paradise Lost to breathe several hints pertaining to his stand on Arianism.\* "His later poem of Paradise Regained and the posthumous treatise of Christian Doctrine show him an Arian; in the poem the Almighty is made to speak of

This perfect man, by merit called my Son"<sup>1</sup>

In Paradise Lost the line which expresses Milton's Arianism is so bald and unabashed that it practically screams for attention. It clearly states that the Son was created on a particular day,

This day I have begot whom I declare  
My only Son"<sup>2</sup>

Thus with hardly any room for argument God Himself sets a limitation on the existence of His own manifestation. The mere fact that God created a Son was a limitation of the Son.

This forces a visualization of the Son as merely an instrument of a sedentary God, created in time to perform certain acts for the actionless God, subduing the rebelling Angels, creating the world and serving as God's mediator to Man. The Father and the Son are fully pictured as being of the same

\*The conception promulgated by Arius that Christ is not divine.

1. Raleigh, Sir W., Milton p. 86

2. Paradise Lost V 603 Verity Vol. II



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essence but the fact remains nevertheless that "The Son is the Created, the Finite Being manifest, limited, what is known of God".<sup>1</sup>

Realizing that "The Son is manifested, the Father cannot be so"<sup>2</sup> in Paradise Lost - paying particular attention to the council in Heaven, the creation of the World and the prophecies of Raphael - the connotation that Milton wished us to gather regarding the essence he portrayed as the Son is evident. This Son was pictured as truly divine, the very image of His Father,

Beyond compare the Son of God was seen  
Most Glorious, in Him all His Father shone.<sup>3</sup>

Yet in this divinity of the Son is seen a nature which is totally different from and inferior to the Father. The Son was created, the Father always was and is. This mere fact serves to differentiate the Two. The Father, going further, is seen as Invisible, the Son as begotten and visible,

This day I have begot whom I declare  
My only Son<sup>4</sup>

The diversity of these two conceptions is so great that they cannot possibly belong to the same essence. God Himself admits this fact to Adam when He says,

Seem I to thee sufficiently possessed  
Of happiness, or not, who am alone  
From all eternity? for none I know  
Second to me or like, or equal much less.<sup>5</sup>

The conception of the Son being only in time and inferior to

1. Saurat, D., Milton Man and Thinker p. 117

2. Ibid p. 118

3. Paradise Lost III 138 Verity Vol. II

4. Ibid V 603

5. Ibid VIII 404



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1. Spenser, D., Milton Man and Thinker p. 117

2. Ibid p. 118

3. Paradise Lost III 155 Verity Vol. II

4. Ibid V 603

5. Ibid VIII 404

God may be seen expressed by Milton in the very voice of God.

In this same situation of the conversation between God and Adam, Adam makes it clear to us that God was not even obligated to create the Son.

No need that thou  
Shoulds't propogate, already infinite.<sup>1</sup>

By drawing obvious conclusions from the foregoing lines from Paradise Lost Milton's Arianism is obviously clear.

On the other hand, the other tenet held by Arius, that the Son was not of the same matter as God, is given little credence in Paradise Lost. It was shown that Milton provided for himself a Pantheistic conception of God. God setting aside part of Himself in creating all Being, this 'part of himself' became Matter and essentially God. Arriving at a simple conclusion it is deduced that all is God, therefore, the Son is God.

The fact cannot be overlooked, however, that a certain scale of Being had been set up by God. According to this scale then, the Son would necessarily have to be considered in His proper place as next to God, reflecting God, the manifestation of God, yet of the same matter and substance.

### 3.

#### The Son's Relation to Man.

The Son considered as a created Being of God, even as a truly higher Being, is for all intents and purposes of the same

1. Paradise Lost VIII 419 Verity Vol. II



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## 5.

### The Son's Relation to Man.

The Son considered as a created being of God, even as a truly higher being, is for all intents and purposes of the same

essence as Man. The relation of the Son and Man being of the same essence is obvious in Paradise Lost, because they are both made of the same matter and matter may be seen as a part of God Himself.

However, we may not abruptly stop at this point in the argument and allow our case to rest; the relationship between the Son and Man goes much deeper than mere essence. The Son as seen by Milton, as the creative activity of an Absolute God, is also seen as the creator of Man; then man is to the Son, his Creator, as the Son is to God. That is to say, the Son and Man are of the same essence but the Son is of a higher order in the scale of Being. The Son is later - in Paradise Regained - going to become a Man Himself and Milton mentions this fact in talking about the Redemption at the start of Paradise Lost

Till one greater Man  
Restore us, and regain the blissful seat<sup>1</sup>

Thus the relationship is seen graduating in scale in this manner "God, the Infinite, the Son, Creation, Christ, the Elect"<sup>2</sup> The Christ mentioned being the Incarnation of the Son and the Elect, all mankind.

Though all the phases of this doctrine held by Milton are not expressed in Paradise Lost, knowledge of Paradise Regained and his Treatise of Christian Doctrine will give us this conception. "Christ is the Saviour of Man: the Son was the Creator of the World. Christ is in the Son, the two are one. only the Son is greater than Christ, who is only a part of Him"<sup>3</sup>

1. Paradise Lost VIII 419 Verity Vol. II

2. Saurat, D., Milton Man and Thinker p. 172

3. Ibid p. 173



essence as Man. The relation of the Son and Man being of the same essence is obvious in Paradise Lost, because they are both made of the same matter and matter may be seen as a part of God Himself.

However, we may not abruptly stop at this point in the argument and allow our case to rest; the relationship between the Son and Man goes much deeper than mere essence. The Son as seen by Milton, as the creative activity of an absolute God, is also seen as the creator of man; then man is to the Son, his Creator, as the Son is to God. That is to say, the Son and Man are of the same essence but the Son is of a higher order in the scale of being. The Son is later - in Paradise Regained -

going to become a Man Himself and Milton mentions this fact in talking about the Redemption at the start of Paradise Lost

Till one greater Man  
Restore us, and regain the blissful seat.

Thus the relationship is seen graduating in scale in this manner "God, the Infinite, the Son, Creation, Christ, the Elect". The Christ mentioned being the incarnation of the Son and the Elect, all mankind.

Though all the phases of this doctrine held by Milton are not expressed in Paradise Lost, knowledge of Paradise Regained and his Treatise of Christian Doctrine will give us this

conception. "Christ is the Saviour of Man; the Son was the Creator of the world. Christ is in the Son, the two are one, only the Son is greater than Christ, who is only a part of Him."

1. Paradise Lost VIII 419 Verily Vol. II
2. Paradise Lost VIII 419 Verily Vol. II
3. Paradise Lost VIII 419 Verily Vol. II

And bearing out this same reasoning, Man then becomes part of Christ who is part of the Son.

The Son is seen by Milton as the intermediary between God and Man. Man being of the Son's own creation what could be more natural than for the Son to offer Himself as the one person in Heaven to act as the Saviour of the creature whom He has put into the world. As in the Council in Hell, Milton has a council in Heaven to decide who will undertake a dangerous task. As in Hell where Satan takes on the task of finding God's new creatures, so in Heaven the Son offers Himself for the task of being the Saviour of Men. The Son,

Second to thee (God) offered himself to die  
For man's offense.<sup>1</sup>

The Son then will not only die for Man but first will judge him. Speaking of this judgment Milton again makes clear to us the conception of the Son as the cause of Man's being and as a result of this

that I (the Son) May mitigate their doom  
On me derived.<sup>2</sup>

Relating the Son to Man, Milton may be seen setting forth the ideas discussed, that the Son and Man are of the same essence, that the Son being responsible for Man's existence, through love and pity, offered Himself as the mediator at Man's fall. Milton's beliefs on these tenets are seen as self-evident in Paradise Lost.

1. Paradise Lost III 409 Verity Vol.II

2. Ibid V 76



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Paradise Lost.

Death,

The undaunted Fiend what this might be admired  
Admired not feared? (God and his Son except,  
Greatest thing not valued be not shunned!

#### CHAPTER IV

Thus Satan is seen as defeated but never fully conquered, still  
breathing defiance to all creatures except God and the Son.

This could be construed Satan as the God of Evil next to God  
in power but such is obviously not the case. In his own realm  
Satan is called

1.

In creating the figure of Satan in Paradise Lost, Milton so  
differentiated it from the figure of God that no comparison is  
valid as far as artistry is concerned. The words of Satan have  
attached to them an intense eloquence, which along with the  
accounts of his adventures, and the descriptions of Hell make  
the opposites of these look feeble in comparison. Milton's  
eloquence, in so vividly describing the person and actions of  
Satan, serve not to detract from his stature, or for what he  
and his hosts represent, but to make them distinctly more appeal-  
ing in Evil than the descriptions of God in representing Good.  
Thus, unwittingly or not, Satan emerges as a more distinguished  
figure than God Himself and has often been called the hero of  
the poem.

Speaking artistically it is conceded that Milton created a  
greater Satan than he did a God, but theologically, Milton's  
God far outshines Satan. Satan tries to equal God and rebels,  
and his pride causes his downfall, still, in his evil, Satan  
may be seen by Milton, as he approaches the shadowy figure of



31.

CHAPTER IV

Satan as the God of Evil

I.

In creating the figure of Satan in Paradise Lost, Milton so differentiated it from the figure of God that no comparison is valid as far as esthetic value is concerned. The words of Satan have attached to them an intense eloquence, which along with the accounts of his adventures, and the descriptions of Hell make the opposites of these look feeble in comparison. Milton's eloquence, in so vividly describing the person and actions of Satan, serve not to detract from his stature, or for what he and his hosts represent, but to make them distinctly more appealing in evil than the descriptions of God in representing Good. Thus, unwittingly or not, Satan emerges as a more distinguished figure than God Himself and has often been called the hero of the poem.

Speaking artistically it is conceded that Milton created a greater Satan than he did a God, but theologically, Milton's God far outshines Satan. Satan tries to equal God and rebels, and his pride causes his downfall, still, in his evil, Satan may be seen by Milton, as he approaches the shadowy figure of

Death,

The undaunted Fiend what this might be admired  
Admired not feared (God and his Son except,  
Created thing not valued be not shunned<sup>1</sup>

Thus Satan is seen as defeated but never fully conquered, still breathing defiance to all creatures except God and the Son.

This could be construed as meaning that Satan was next to God in power but such is obviously not the case. In his own realm Satan is called

O Prince, o chief of many throned Powers<sup>2</sup>

that is, of the powers who rebelled against the all-powerful God. He is first in his own realm of Hell but subordinate to all the other true Angels who remained on the side of God.

Milton in Paradise Lost may be seen as creating a definite God of Evil in the figure of Satan. Milton the biblical scholar reaches into the Bible for his Satan and freely embellishing this figure, presents to us the very epitome of Evil even as conceived by the Prophets. Milton did not create a pure God of Evil in just so many words but the connotation remains clear. Taking from the late New Testament a Satan who has rebelled against God, Milton uses this Satan as the cause of the Fall of Man in representing personal evil in Man. However, in representing Satan as Evil, Milton did nothing to dispel the situation of Evil having its inception in Heaven.

In previous chapters it was explained and proven that God through His creative activity set aside parts of His divine Self

1. Paradise Lost II 677 Verity Vol. II

2. Ibid I 128



Death.

The unabashed claim that this might be admitted  
Admitted not feared (God and his Son except)  
Created being not valued, he not admitted!

Thus Satan is seen as defeated but never fully conquered, still  
pressing defiance to all creatures except God and the Son.  
This could be considered as meaning that Satan was next to God  
in power but such is obviously not the case. In his own realm  
Satan is called

O Prince, a chief of many throned Powers

first is, of the powers who rebelled against the all-powerful  
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the Satan as evil, Milton did nothing to help the situation of  
Evil having its inception in Heaven.

In previous chapters it was explained and proven that God  
through his creative activity set aside parts of his divine self

in Creation. Thus all created Beings, spiritual, mortal and material were originally derived and had their inception in God, in Heaven. Milton so stressed a Oneness in Creation that an heretical doctrine proceeds from Paradise Lost which has Evil in the figure of Satan, created by God, and having its inception in heaven. Milton in combatting this heretical tendency tries to portray his philosophy of Evil as Man having a personal Satan. Then we may well ask ourselves the question, "Why did God allow Satan and his hosts - to whom He gave free will - to escape Heaven, after they had fallen?" This conception as presented by Milton leads invariably to a belief in a God of Evil as seen in Satan and further, with this God of Evil we then have a conception of Polytheism put forth by Milton, though he never expressed it.

This Philosophy of Evil as presented by Milton falls down under the stress of examination because it very definitely allows us to trace Evil to God Himself. The problem of the origin of Evil has baffled all theologians. Milton seemed to attach the problem in a manner capable of giving two conceptions to the reader of Paradise Lost. In the first place, considering Milton's tenet that all things are derived from God, Evil too may come directly from God, for Milton puts these words in Adam's mouth admitting the possibility of Evil existing in the mind of the God of Good Himself,

Evil into the mind of God or man,  
May come and go, so unapproved, and leave  
No spot or blame behind<sup>1</sup>



in Creation. Thus all created beings, spiritual, mortal and material were originally derived and had their inception in God, in heaven. Milton so stressed a theme in Creation that an heretical doctrine proceeds from Paradise lost which was Evil in the figure of Satan, created by God, and having its inception in heaven. Milton is rejecting this heretical

teaching which portrays the philosophy of Evil as man having a personal Satan. Then we may well ask ourselves the question, "Why did God allow Satan and his hosts - to whom he gave free will - to escape heaven, after they had fallen?" This

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Evil into the mind of God or man,  
May come and go, as unperceived, and leave  
No spot or stain behind.  
Paradise lost V. 17. 11

Thus Evil exists in all Being, from the lowest to the highest. "This allows us to understand that when God 'retires', abandons certain parts of Himself to their latent impulses, evil is expressed owing to free will".<sup>1</sup> And so Evil is possible in God and so it is seen as coming from God who is the creator of all Being.

The second conception we may derive from the above quoted lines from Paradise Lost leads us definitely into a conception of Polytheism. Milton admits that Evil is possible in the minds of God and Man, thus citing his conception of evil as being embodied in a personal Satan. Conceding this, then it must follow that God Himself has a personal Satan as does all Man. What does this leave us then but a view expressed by Milton of God being the God of Good and Satan being the God of Evil? Milton the pure, the righteous-minded Puritan, seemed to bog down in his thinking in considering this vast problem. He must have tried to gather evidence from the Bible but even the Bible failed him in this question. Of the precise nature of his belief who can tell?

It remains evident, however, that Satan in his own element, though subordinate to God, is of greatness personified. Although his light has been dimmed he still stands forth as a potent figure capable of performing great and difficult tasks without the aid of God. For he and his hosts are as Gods themselves who though deprived of Heaven and forced to live in Hell still have their minds and spirits. Satan as the leader of the

1. Saurat D. Milton, Man and Thinker p. 149





fallen Angels is greatest of all in Hell and he maintains his fierce pride by saying,

Better to reign in Hell than serve in Heaven<sup>1</sup>

The greatness of Satan conceded, the fact remains, however, that whatever Satan in Evil was capable of doing, Milton had him subordinated at all times to the Will of God. And as a creature of God, in God's power constantly, this God of Evil, Satan, could do nothing but what God allowed him to do. This mere fact alone, however, serves to detract from the stature of God and add to the greatness of Satan in that God allowed Satan to roam the World, tempt Eve and cause the Fall while this seemingly tyrannical, all-knowing God created Man for the express purpose of the Fall in which Satan was the mediator between God and Man and Man's free will.

Milton may be seen all through Paradise Lost varying the conception of Satan. Satan remains magnificent, he may be seen as subordinate to God, yet in all considerations, subordinate to God or not, Milton creates Satan as the very essence of Evil in every way possible using most powerful and illustrative language in so doing. Satan remains all through Paradise Lost the evil hero, one of God's own creatures, used by God to test the other of God's own creatures.

## 2.

### The Figure of Satan

Milton in presenting the figure of Satan in Paradise Lost



fallen angels as greatest of all in hell and as including the

fallen angels by saying,

Let us be like the angels in Heaven,

The presence of Satan included, the fact remains, how-

ever, that whatever Satan in Hell was capable of doing, Milton

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creator of man, in God's power, consequently, subject of Hell,

Satan, could do nothing but what God allowed him to do. This

was the first thing, however, never to be done from the state

of God and add to the presence of Satan in Hell God allowed

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Milton in representing the figure of Satan in Paradise Lost

1. Paradise Lost I 253-254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

was completely carried away by this figure of evil which he was creating. In his treatment of the figure of God, Milton to a great extent adhered to a recital of hackneyed Biblical phrases easily recognizable by any student of the scriptures. The exception to this fact is the description of the battle waged in Heaven between the forces of God and Satan. God then is portrayed as actionless - except for the Son's battle - and a figure well known to readers of Paradise Lost.

In direct contrast to the presentation of God, Satan emerges from Paradise Lost as a new and vibrant character for English Literature to ponder over and discuss. "He (Milton) lavished all his power, all his skill, and, in spite of himself, the greater part of his sympathy, on the splendid figure of Satan".<sup>1</sup> Milton seems to concede greatness to the masterpiece he created in Satan by avoiding the calling of Paradise Lost an heroic poem. The conception of who the hero is would have been a matter of simple deduction according to epic tradition. The great protagonist of the poem would have been its hero, in this case Satan, superseding even the latent greatness of the Almighty God, whose latent greatness Milton merely implied.

Shown anthropomorphically in every phase of his struggle against the Unconquerable God and the forces of Good, Satan is never made to appear in any way less than magnificent. The nobility and greatness of his bearing are brought home to us in many passages dealing with his purpose in the poem. Satan is ever defiant, his purpose is expressed in this manner, speaking

1. Raleigh, Sir W., Milton p. 132





to Beelzebub he says,

Fallen Cherub, to be weak is miserable  
Doing or suffering; but of this be sure -  
To do ought good never will be our task  
But ever to do ill our sole delight  
As being the contrary to His high will  
Whom we resist. If then his providence  
Out of our evil seek to bring forth good  
Our labor must be to pervert that end.  
And out of good still to find means of evil.<sup>1</sup>

Thus we see Satan portrayed as the very epitome of evil, bent on an evil mission in the world.

In the concept of the evil in Satan Milton endows him with certain motive passions, seen at various times during the progress of Paradise Lost. These passions which dominate Satan are varied. Envy, ambition, and hate are seen as dominant with these leading to Satan's ultimate aim in crime, the crime of being the cause for the downfall of man. Not stopping at these evil passions, Milton even endowed Satan with gentler passions. He instilled in Satan the passion of pity which God Himself might seem to lack. Satan looking on his fallen friends is portrayed by Milton in this manner,

Cruel his eyes, but cast  
Signs of remorse and passion, to behold  
The fellows of his crime, the followers rather  
(For other once beheld in bliss), condemned  
Forever now to have their lot in pain<sup>2</sup>

Then portraying sorrow,

attention held them mute  
Thrice he assayed, and thrice in spite of scorn  
Tears such as Angels weep, burst forth<sup>3</sup>

And so Milton continued to show a Satan of spiritual propensity

1. Paradise Lost I 157 Verity Vol.II
2. Ibid I 604
3. Ibid I 618



to be a weak and miserable

fallen creature, to be weak and miserable  
Doing or suffering; but of this be sure -  
To do good never will be our task  
But never to do ill our sole delight  
As being the contrary to his high will  
Whom we resist. If then his Providence  
Out of our evil seek to bring forth good  
Our labor must be to prevent that end.  
And one of good will to find means of evil.

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He instilled in Satan the passion of pity which God himself  
might seem to lack. Satan looking on his fallen friends is  
portrayed by Milton in this manner,

Give him eyes, but cast  
Sins of remorse and passion, to behold  
The fellows of his crime, the followers rather  
(For other once beheld in bliss), condemned  
However now to have their lot in pain.

Then portraying sorrow,

attention held them mute  
Thrice he assayed, and thrice in voice of scorn  
Tears such as Angels weep, burst forth.

And so Milton continued to show a Satan of spiritual propensity

1.	Paradise Lost	1 137 Verity Vol. II
2.	Id.	1 604
3.	Id.	1 618

yet dominantly appealing to human understanding even as he was conceived as representing passion and as the deviser of Man's fall.

In the first four books of Paradise Lost Milton's Satan became a set and great figure. It is easily possible to visualize Milton coming to the realization of the magnitude of the figure of Satan. In these four books, "magnanimity and courage had been almost the monopoly of Satan. He had been the great dissenter, the undaunted and considerate leader of an outcast minority".<sup>1</sup> And so from this point on Milton tries to undo the damage he has done and to discredit Satan. Milton seizes various episodes in the progress of the story to attain this end. It is seen in the episode of Satan and the true Angel Abdiel where Milton tries as mightily as possible to show Satan in an erroneous aspect and more directly, trying to subordinate Satan's greatness. Then nearing the end, when Satan returns to his domain with the results of his journey, the fallen Angels are made by Milton into crawling serpents. These are evident attempts by Milton to minimize the greatness he had created in his Satan, but try as he may he failed to dim the glory - even in its portrayal of evil - of Satan who becomes for all readers of Paradise Lost not only the zenith of evil but the very perfect picture of energy and zealousness connected with evil.



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of the Gate of Hell, the brain 3. The only means of entering that  
 realm of tortures. The Allegory of Sin and Death

Milton drew from the Bible the story of Sin and Death and wove it into an allegory embodying the ugliest phases of the connotation of evil. Satan is made evil enough without this allegory but its including serves to delineate further the intrinsic evil of Satan by showing him in his incestuous relationship with Sin, with the resulting conception of Death and the further incestuous relationship of Sin and Death and the conception of the "hell-hounds" around the waist of Sin.

This powerful allegory serves Milton's purpose well in showing that the combination of Satan and Sin results in the death of Man. Thus Milton used a subtle strategy in presenting to the readers of Paradise Lost through an ugly portrayal of an allegory, the evident picture of the wages of Sin being Death. The hell-hounds, going further, may be seen as the gnawings of an evil conscience. These gnawing fiends then may be construed as proper fruits of Sin and come from a natural apprehension of Death. What other conclusion may be seen from the words of Sin,

Before mine eyes in opposition sits  
 Grim Death, my son and foe, who sets them on  
 And me, his parent, would full soon devour  
 For want of other prey but that he knows  
 His end with mine involved.<sup>1</sup>

Then the three figures in this allegory are concerned with one common interest - evil - and are talked into entering a common confederacy, with gentle persuasion by Satan. Then it can be seen how appropriate is the designation of Sin as the guardian



### The Allegory of Sin and Death

Milton drew from the Bible the story of Sin and Death and wove it into an allegory embodying the highest phases of the connection of evil. Satan is made evil enough without this allegory but the including serves to delineate further the intrinsic evil of Satan by showing him in his incestuous relationship with Sin, with the resulting conception of Death and the further incestuous relationship of Sin and Death and the conception of the "hell-hounds" around the waist of Sin. This powerful allegory serves Milton's purpose well in showing that the combination of Satan and Sin results in the death of man. Thus Milton used a subtle strategy in presenting to the readers of Paradise Lost through an ugly portrayal of an allegory, the evident picture of the wages of Sin being Death. The hell-hounds, going further, may be seen as the warnings of an evil conscience. These crawling things then may be construed as proper fruits of Sin and come from a natural apprehension of Death. What other conclusion may be seen from the words of Sin,

Before mine eyes in opposition sits  
Grim Death, my son and foe, who hates them on  
And me, his parent, would till soon devour  
For want of other prey, but that he knows  
His and mine involved.

Then the three figures in this allegory are concerned with one common interest - evil - and are linked into entering a common confederacy, with gentle persuasion by Satan. Then it can be seen how appropriate is the designation of Sin as the Guardian

of the Gate of Hell, she being the only means of entering that reign of tortures.

With the success of Satan in the Garden of Eden, Sin and Death are seen as Sin says

Thou, my shade,  
Inseparable, must with me along;  
For Death from Sin no power can separate<sup>1</sup>

And the two inseparable agents of Satan, due to Man's Fall, are allowed to sweep over the World leaving confusion and sorrow in their wake. They are one of the many trials that Man must contend with due to his fall. Milton shows his complete mastery of religious conceptions in this portrayal.

Striking out in a wholly new thought, it would seem possible also to see in these creatures of Satan, as pictured by Milton, a planned contrast of the beauty of the Creatures of God with those begotten by Satan. It is entirely possible to arrive at this conception, though in Miltonic research no such explanation has been submitted by any critics. However, it is certainly a concept to dwell upon.

However, Milton did not stop at this basic conception of the creature created by God. This creature was of God's likeness but there were other conceptions imbedded in Man. God had a reason for creating Man. As Milton's conception had it, Man had been created to fill the space which Satan and his hosts had lost in their rebellion. Milton has the angels sing of

1. Paradise Lost VII 319 Verity Vol. II

1. Paradise Lost X 249 Verity Vol. II



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## CHAPTER V

### Man The Creature of God

#### 1.

Milton, in describing the existence of Man (synonymous with Adam and Eve here) and Man's creation, is again seen as the Biblical scholar. He adheres as closely as possible to the Bible as he poetically sees Man as made into God's own image. And God speaking to His Son at the sixth day of Creation says,

Let us make now Man in our image, Man  
In our similitude.<sup>1</sup>

Then a few lines later Raphael restates God's words and says to Adam,

In his own image he  
Created thee, in the image of God  
Express, and thou becam'st a living Soul.<sup>2</sup>

Thus Milton taking the words of Scripture made Man as the Scripture did, in the image and likeness of God.

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1. Paradise Lost VII 519 Verity Vol. II

2. Ibid VII 526



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Then a few lines later Raphael repeats God's words and says to Adam,

In his own image he  
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1. Paradise Lost, VII, 519. Verily Vol. II.  
2. Ibid. VII, 526.

this reason,

Glory to Him whose just avenging ire  
Had driven out the ungodly from his sight  
And the habitations of the just; to Him  
Glory and praise whose wisdom had ordained  
Good out of evil to create - instead  
Of spirits malign, a better Race to bring  
into their vacant room and thence diffuse  
His good to worlds and ages infinite<sup>1</sup>

And Milton's idea on the reasons for Man's creation are seen.

The reasons are not only to take the place of Satan but to create Good in the newly created World, and further, in having man as an ageless evidence of His divine creative powers.

Milton too may be seen adding to the conception of God's creature, when telling of the impending Creation of Man,

A creature who, not prone  
And brute as other creatures<sup>2</sup>

that is, unlike the beasts created,

But endued  
With sanctity of reason, might erect  
His stature, and upright, with front serene  
Govern the rest, self knowing, and from thence  
Magnanimous to correspond with Heaven.<sup>3</sup>

And here again we see Milton putting Man on a plane with Heaven and thus God, also stressing the fact that Man has reason. So we may see Man in a material sense being equal to the Angels in their spiritual sense, insofar as reason was concerned. Then Man would most properly come into the scale of Being which has been set up by God which would make Adam not only in God's image but as part of God in Milton's Pantheistic concept.

1. Paradise Lost VII 506 Verity Vol. II

2. Ibid VII 187

3. Ibid VII 507



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1. Paradise Lost VII 506 Verily Vol. II  
2. Ibid VII 187  
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However, in creating Man, Milton puts 'things' on Man's attainment of spiritual being which is the ultimate goal of the scale of being. Raphael explains the situation in this manner.

Belongs are,

Each in their several active spheres assigned  
Till body up to spirit work, in bounds  
Proportioned to each kind.<sup>1</sup>

and a few lines later, Raphael explains more fully to Adam what is expected of him as the first created representative of Man if he wishes to achieve this spiritual being.

Your bodies (Adam and Eve) may at  
least turn all to spirit,  
Improv'd by first of time; and winged ascend  
Ethereal, as we; or may at choice,  
Here or in heav'nly Paradise, dwell;  
It is he found obedient.<sup>2</sup>

Constructing this 'attainment of spirit' to mean the immortality enjoyed by angels, then the last line quoted "It is he found obedient" contains the core of the whole status of Man in relation to his creator. Milton sees Man as able to stay perfect and attain immortality only if he remains obedient to the wishes of God. Milton sees that Man's immortality is based on the very nature of things; but therefore, all things and beings are normally immortal, like man.<sup>3</sup> Milton through Raphael talking to Adam shows us this conception.

God of Heaven and Earth  
Attend! That thou art happy, owe to God  
That thou contentest such owe to thyself,  
That is no thy obedience; therein stand<sup>4</sup>

1. Paradise Lost V 477 Verity Vol. II
2. Ibid V 477
3. Garrett, D. Milton Man & Thinker p. 138
4. Paradise Lost V 518 Verity Vol. II

Milton then conceiving Man as the creature of God and His Earthly manifestation, created Man in perfection. What could be more perfect than the image of God? That was what Milton made Adam, in God's image and likeness. In building Man around the figure he had found portrayed in the Bible, Milton who "believed in the almost boundless possibilities of Man, found this expressed in the Bible in the statement that God made Man in His own image".<sup>1</sup> These 'boundless possibilities' of Man were aptly and cleverly shown by Milton.

## 2.

Free Will in Man

The main trait which separated Man - and the other higher created Beings - from the Creator was the gift of free will. In setting forth the doctrine of free will as seen in Man, Milton found no indication to help him in the Bible. Milton being a profound scholar evidently did not let this deter him in his quest for an answer to how man received free will from God. "So he boldly took a passage out of the Zohar and made it the very centre of his metaphysics".<sup>2</sup> This we may see in Paradise Lost with Milton putting the words in the mouth of God speaking to His Son at the creation.

I uncircumscribed myself retire,  
And put not forth my goodness which is free  
To act or not.<sup>3</sup>

1. Tillyard, E., The Miltonic Setting Past & Present p. 220
2. Saurat, D. Milton Man & Thinker p. 124
3. Paradise Lost VII 170 Verity Vol. II



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1. Tillyard, E., The Miltonic Setting Past & Present p. 220  
2. Spenser, D. Milton Man & Maker p. 154  
3. Paradise Lost, VII 170 Variorum Vol. II

Milton sees Beings (Man) as parts of God but with God retracting Himself from the essence of Man and giving them free will which is reason. Milton insists that Man has been created free and with the power of choice. Many times this doctrine is seen put forth in Paradise Lost. God speaking says,

I made him just and right  
Sufficient to have stood though free to fall.<sup>1</sup>

And again it is seen,

The Soul  
Reason receives, and reason is her being<sup>2</sup>

Later, Raphael explaining to Adam the whole scheme of freedom explains reason to him. Raphael voices these words which succinctly describe Milton's belief in freedom of will.

God made thee perfect, not immutable;  
And good he made thee; but to persevere  
He left it in thy power - ordained thy will  
By nature free, not over-ruled by faith  
Inextricable, or strict necessity.<sup>3</sup>

Milton's belief in the freedom of Man is plainly evident. "For him the most essential character of a human being is his reason".<sup>4</sup> Man then is seen by Milton as a free agent put in this World by God who giving him free will and reason, as part of God's retracted matter, but in his freedom an individual Being, as the Angels, free to worship God or not, just as he chose. Being then may be seen, made by Milton, synonymous with freedom. For it is easily seen that if God had remained in

1. Paradise Lost III 98 Verity Vol. II
2. Ibid V 486
3. Ibid V 524
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2. Ibid V 488
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4. Garret, G. Milton Man & Thinker p. 124

the Beings he had created "there would have been in the Universe nothing but God".<sup>1</sup>

Man then may be seen as free yet this freedom was not wholly complete because Milton still maintained his own strong belief that as free as Man could be, God was still the guiding force which governed his every destiny. This could be called pre-destination but Milton denies the belief in this tenet. Milton sees an all-knowing God as the Creator who has given Man freedom and this freedom shall serve Man to his profit or loss. God says,

They therefore, as to right belonged  
So were created, nor can justly accuse  
Their Maker, or their making, or their fate,  
As if Predestination overruled  
Their will, disposed by absolute decree  
Or high foreknowledge. They themselves decreed  
Their own revolt, not I. If I foreknew,  
Foreknowledge had no influence on their fault,  
Which had no less proved certain unforeknown.<sup>2</sup>

Here Milton denies predestination through the words of God and through the same guise, continuing

So without least impulse or shadow of fate  
Or aught by me immutably foreseen,  
They trespass, authors to themselves in all,  
Both what they judge and what they choose;  
for so  
I formed them free, and free they must remain.<sup>3</sup>

Thus Milton sees God as the Creator of Man, with a complete foreknowledge of what Man will do, yet, because God created Man free, with free will and reason, by this very fact unable or unwilling to help Man in the temptation and fall.

1. Saurat, D. Milton Man & Thinker p. 125

2. Paradise Lost III 111 Verity Vol. II

3. Ibid III 120



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Or aid by me instantly foreseen,

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1. Samuel, D. Milton and the Thinker p. 135

2. Paradise Lost III. 111 Verily Vol. II

3. Ibid III 120

## 3.

Good and Evil in Man's Fall

In telling of the fall of Man, Milton concedes that in the temptation, Satan, as Evil, permeated the essential goodness of Man as this goodness was given to Man by God. For Milton it was an easy task to account for the fall of Man. Through the revolt of Satan and his hosts, evil was already existent in the Universe into which God put Man. Through Man's gift of free will then, he chose evil in preference to the good already in him, as a result Man fell.

Man as seen by Milton, created by God was in essence good as were all the other higher Beings including Satan and his hosts. But Milton by showing the fall of Satan introduces evil into Being with Satan as its perpetrator. Thus we see that both good and evil were existent at the creation of Man.

Milton saw all creatures as first created equal by God, all having God's essential goodness and all being free, and Milton through God sees it thus.

I made him just and right  
Sufficient to have stood though free to fall  
Such I created all the Ethereal Powers  
And Spirits, both them who stood and them  
who failed<sup>1</sup>

Then Man in his 'scale of Being' was the same as the Angels, complete in goodness.

The straying from the Good was portrayed in different ways by Milton, and in the description of Man's fall from Goodness



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into Evil he allowed Man a means of regaining Goodness. Milton portrayed Satan's fall as a self-temptation whereas Man's fall was caused by outside forces, namely, Satan. This conception by Milton allowed him to maintain faith in Man even though he had fallen and allowed Man a way to return to Good through the sacrifice of the Son.

Evil then was seen by Milton as leading to and acquiring evil whereas Good might even include evil which evil leads to Good. As Adam speaks to Michael he says,

O goodness infinite, goodness immense  
That all this good of evil shall produce  
And evil turn to good.<sup>1</sup>

And Milton through Adam sees Man as fallen from good to evil, yet this evil is seen leading to good in God giving Man a means to attain good once again.

Milton in Paradise Lost may be seen displaying faith in the essential goodness of Man even though beset on all sides by good from God and Evil from Satan, and allowing Man the possibility of salvation in returning to goodness even though he may fall into sin.



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## CHAPTER VI

### SUMMARY

Viewing John Milton's epic, Paradise Lost, in the light of his Theological beliefs, it has been shown that all the tenets which he had formulated throughout his long life could be found in some phase of the poem. Preparing for the poem through rigid discipline and scholarship, John Milton was seen influenced in his writing of Paradise Lost by many incidents in his life. He was influenced by his home environment, which was very religious, by his college training, his training under his father at Horton, his own family life, his work in the Commonwealth under Cromwell, and finally his blindness, which enabled him to envision the vast spaces and the vast figures which Paradise Lost comprised. All these varied influences served to instill in Milton basic conceptions of Theology, as he envisioned it, which Theology he set forth in Paradise Lost.

Discussing his beliefs in retrospect, through his words in Paradise Lost, we may gather that though Milton was supposed to be an Orthodox believer, yet some of his tenets were heretical.

In Orthodoxy, Milton conceded that God was, 'Omnipotent, Immutable, Immortal and Infinite', a God of actionless action as was seen in the Bible. In Milton's conception of God he



## CHAPTER VI

### JOHN MILTON

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adhered as strictly as he thought feasible to the letter of the Bible. Yet, ever believing in freedom of Individual thought, he strayed away from the beaten path of Puritan and Christian concept to portray a Pantheistic Deity, a Deity which bound all to Himself in that all creation was conceived and bound up in Him.

Milton treating the Oneness of God, (His Pantheism), creates a grand scale by which all higher Beings may reach spirituality or immortality. This 'grand scale' reconciles his Pantheistic concept to his conformist beliefs and assuages somewhat any qualms he may have had in setting forth a Pantheistic Doctrine.

Treating God and Satan, Milton may be seen as hesitant in his portrayal of God. Awed by the abstractness which God embodied, Milton allowed himself to portray Satan as a greater figure poetically, but certainly not theologically. Milton makes Satan immense in Paradise Lost but God, as stilted as He may seem, is ever in the mind of Milton, the dominating power over evil and as such is far superior to Satan.

In order to show Deity better and allow earthly comprehension to absorb God better, Milton took from the Bible the conception of God the Father and God the Son. Milton made the Father, the Absolute and the non-manifested, and the Son became the manifestation of this Absolute, non-manifested God, the Word of God and His creative activity. Whether done intentionally or not, Milton by thus interpreting the Son



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intentionally or not, Milton by thus interpreting the Son

relegated Him to an essence contained in Time, unlike the Father, and as a result, Arianism rears its ugly head in this concept of the Son. The Son being created on 'this day' showed Milton as implanting a limitation on the Son which surely made Milton an Arian. If not wholly an Arian, certainly with Arian ideas latent in his thinking.

We now return to Orthodoxy in Milton. In this he may be seen including in the Son the function of being the intermediary between God and Man in offering to suffer and die for Man. In the time worn tradition of the Bible, Milton sets forth the reason for the Son's offering Himself. It was the Son, as the creative activity of God, who brought Man into Being, and for this reason, through love and pity He offered Himself as the Saviour.

In looking through the poetic grandeur of Satan and probing the deeper meanings underlying this figure, Milton may be seen conceiving Satan as the Biblical epitome of evil personified. This forces to to believe that Milton meant to portray a Polytheistic concept, with a God of Good and a God of Evil. Milton does nothing to clarify the picture of evil having its inception in Heaven, thus leading us invariably to viewing Satan as the God of Evil enen though Milton futilely tries to explain this away by trying to make us see a personal evil in Man. This personal evil still remains personified in Satan.

Milton in the later books of Paradise Lost tries to dim Satan's power by try as he might, Satan as personified remains magnificent in Evil and becomes for all readers of Paradise Lost



related him to an essence contained in Time, unlike the Father, and as a result, Adam's tears the only head in this concept of the Son. The Son being created on 'this day' showed Milton as highlighting a limitation on the Son which surely made Milton an Arian. If not wholly an Arian, certainly with Arian ideas latent in his thinking.

We now return to Orsodoxy in Milton. In this he may be seen including in the Son the function of being the intermediary between God and Man in offering to suffer and die for Man. In the same way tradition of the Bible, Milton sets forth the reason for the Son's offering himself. It was the Son, as the creative activity of God, who brought Man into being, and for this reason, through love and pity He offered himself as the Saviour.

In looking through the poetic grandeur of Satan and probing the deeper meanings underlying this figure, Milton may be seen conceiving Satan as the Biblical epitome of evil personified. This forces us to believe that Milton meant to portray a Polytheistic concept, with a God of Good and a God of Evil. Milton does nothing to clarify the picture of evil having its inception in Heaven, thus leading us inevitably to viewing Satan as the God of Evil even though Milton fairly tries to explain this away by trying to make us see a personal evil in Man. This personal evil still remains personified in Satan. Milton in the later books of Paradise Lost tries to dim Satan's power by try as he might, Satan as personified remains significant in evil and becomes for all readers of Paradise Lost

just as Milton seemed to want it - not only the zenith of evil but the very picture of zealousness connected with evil.

Further strengthening the conception of the evil in Satan, Milton brings in the creatures of Satan, Sin and Death, to strengthen the picture of evil. In full, evil connotes an allegory. Sin and Death back up Satan and as portrayed by Milton are the results of Satan's evil.

Man for Milton was wholly as he had been portrayed in the Bible, made in God's image. Giving his own reason for Man's creation Milton saw him created to fill the place of Satan and the fallen Angels in order to bring Good into the world. But again Milton does nothing to dispel the Pantheistic idea of Man being a part of God. Man is put into the 'Scale of Being' with the Angels. However, in portraying God as abstracting Himself from Man and allowing him free will and reason (from the Zohar) Milton shows that he believed in freedom of choice in Man. Which freedom of choice leads Man to choose evil over good and cause his downfall in the 'scale of Being'.

Man was created essentially good as far as Milton was concerned but through the temptation of Satan (evil) an outside force caused the fall, unlike Satan who fell self-tempted. In this distinction, Milton sees Man as able to attain goodness, through the sacrifice of the Son. Even though there has been a choice of evil, Man still has free will and will still be able to attain spiritual immortality through the free will endowed, and not taken from him by God.



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